

A
STERLING
COLLECTION
of Indian and Himalayan Art

 Raoor Galleries



'A STERLING COLLECTION'
of Indian and Himalayan Art

Ramesh Kapoor
Suneet Kapoor

 **Rapoor Galleries**
New York 2011

EXHIBITION

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Opening Hours

Monday - Friday : 10:30 am - 6 pm
Saturday - Sunday : 10:00 am - 6 pm

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Cover: Vajradhara
See catalog number 10

Preface

It is with great pleasure that I present our first catalogue which coincides with our Spring Asia Week New York 2011 exhibition. I hope you enjoy the beautiful and important works of art that form the present collection. The 'Sterling' collector approached me in the early 1990's to assist and guide him, with my experienced eye, in forming a collection of Indian & Himalayan Art. Over the course of approximately 12 years we would discuss possible acquisitions, judging on artistic merit and aesthetic qualities alike, of course a collector's emotional response would often trump all collecting criteria. I appreciate the trust and confidence that he has shown in allowing me to exhibit this collection.

After India's partition in 1947, my family and I left Pakistan to settle in Jalandhar. The home in which we settled was an ancestral property of a famous Muslim scholar who immigrated to Pakistan. As my father, Parshotam Ram Kapoor, decided what type of business venture to undertake, it became apparent that the historical books and manuscripts that had been left behind, some illustrated, were of great value and importance. By 1958 when I joined him in business, he was well established as a respected source for fine quality Pahari paintings. As our business grew and evolved we moved to Delhi in 1962, eventually opening a gallery in the art market at South Extension. This was a time when many International scholars and dealers were visiting India, acquiring masterworks for European and American museums and private collectors as well. Seeking greener pastures, I moved my wife and two sons to NY and opened Kapoor Galleries Inc in March 1975.

Over the past 35 years I have gained immense pleasure while interacting with scholars and collectors alike, discussing nuances of Indian & Himalayan Art. These discourses have aided my continuing education in a field which has afforded my family an enriched and rewarding lifestyle. I am grateful for the friendship of many distinguished collectors such as Edwin Binney 3rd, William Enhrenfeld, James and Marilyn Alsdorf, Willard and Gloria Huyck, Paul Walter, Gursharan Sidhu, Alvin Bellak, Horst Metzger, Edith Soeiro and my good friend Dr. Robert Walzer, all of whom I have been honored to assist in building their collections.

As this is our first gallery publication, I would be remiss if I did not give thanks to some of the scholars I have had the honor and pleasure to learn from. In the early days, I had the good fortune to meet and discuss art with M.S. Randhawa, Rai Krishna Das, Karl Khandalava, Jagdish Mittal, and Anand Krishna. After settling in New York, I have had many a stimulating discourse with Toby Falk, Dr. Vidya Dehejia, Amy Poster and my dear friend Dr. Pratapaditya Pal.

I would like to thank Noel Allum for his wonderful photography which captures the essence of each work of art marvelously, and Henry Houston of ADM Advertising who created a refined and appealing design, showcasing the works beautifully.

Grudgingly I have to thank my son Suneet, his wife Alka and daughter Kajal for pushing me into this new venture.

Ramesh Kapoor

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Buddha

Gandhara
2nd / 3rd century
Schist
Height: 16 in

Buddha, meaning awakened or enlightened one, was born Siddhartha Gautama to the Sakya clan (circa 563 – 483 B.C.). He is said to have been born in Lumbini, modern day Nepal, in a grove beneath a Shal tree. Destined by birth to life as a prince, it is said that the future Buddha believed material wealth was not the ultimate goal in life. After departing from his palace, where he was sheltered from the harsh realities of common life such as disease, suffering and aging, Siddhartha renounced his princely life and pursued a mendicant's life, begging for alms. Not feeling fulfilled spiritually Siddhartha elevated his austerities and practiced self-mortification, subsisting on just a leaf or nut each day as his only nourishment. He began to reconsider his path of self-mortification and upon reflection entered a state of supreme meditative bliss, known as *dhyana*.

This very finely carved sculpture depicts the Buddha seated in a meditative posture, atop a panel decorated by a geometrically separated floral design. He is draped in an elegantly pleated *sanghati* covering both shoulders hiding the well modeled physique underneath. His hands are in *dhyana mudra*, the meditative gesture, resting in his lap. The rhythmic folds of the robe complement the wavy strands of hair that are gathered in a finely wound *usnisa* (top knot). His face has a serene expression set against the circular nimbus, an indication of his enlightened status.

Provenance: Christie's NY · September 19, 2002 · Lot 10



Padmapani Avalokitesvara

Afghanistan or Pakistan (Swat)

6th century

Copper alloy

Height: 6 3/8 in

Padmapani, or lotus bearer, is a bodhisatva who embodies the compassion of all Buddhas. Padmapani is said to hear the cries of all sentient beings and work tirelessly to assist them in their path to *nirvana* (liberation). Often referred to as Avalokitesvara or Lokeshvara, meaning he who looks upon the world, he has refrained from achieving his own liberation until every being has achieved liberation from *samsara* (cycle of suffering and rebirth).

This magnificent sculpture shows Padmapani standing in slight *tribhangha* (thrice bent posture) with his right hand in *abhaya* mudra (gesture of reassurance), while his left hand clutches a lotus stalk (missing). Nude except for a loincloth, the bodhisatva exudes sensuosity emblematic of man's devotion to a higher being. His rounded face with high upward arching eyes confirms that he hears our pleas and will do what is necessary to guide us. His hair forms a chignon, with an image of Amitabha placed in lieu of a crown, while tresses fall upon his shoulder and chest.

The wet sensuous appearance of the bronze is reminiscent of the Gupta style, however the sculpture also exhibits influences from other sources. Specifically the rounded facial modeling and eyes in particular point to Chinese or Central Asian artistic influence.

Provenance: Sotheby's NY · December 5, 1992 · Lot 36
Collection of Richard S. Ravenal · New York

Published: Indo-Tibetan Bronzes, Von Schroeder, fig. 5A

Published & Exhibited: The Silk Route and the Diamond Path, Klimburg-Salter, pl. 13

Exhibited: Denver Art Museum · December 1994 – September 2010



Chandrashekha Shiva

Tamil Nadu, South India

Early 11th century

Copper alloy

Height: 23 3/8 in

Shiva, meaning auspicious one, is one of the most recognizable deities of the Hindu pantheon. His function as part of the *Trimurti* (Hindu Trinity) is that of the Destroyer or more appropriately the Transformer. A complex deity, Shiva has many forms, Pasupati – Lord of All Creatures, Nataraja – God of Wisdom and Performing Arts, Vinadhara – Lord of Music and Chandrashekha – Lord of medicinal plants, as shown in this marvelous image from the Chola dynasty.

Having defeated the Pandya of Madurai, the Chola Empire stretched from Sri Lanka to the Krishna basin in the North. The kingdoms of the Deccan were feudatories of the Cholas and the Chalukyas paid tribute to them as well. The contribution of the Chola dynasty can be seen in Literature, Religion and of course Art. The Cholas continued building temples, as did their predecessors the Pallavas, influencing the Dravidian temple design. Although they erected numerous temples for Shiva, the Cholas were by no means intolerant of Vaishnavites, having built temples in honor of Lord Vishnu and bestowing gifts and grants in his honor as well.

Shiva in many ways is the most human of the Hindu gods. As Pal notes, “He is at once gracious and destructive, erotic and ascetic, sedentary and nomadic, auspicious and ominous. He has a wife and family but is a restless wanderer, a haunter of the cremation ground.” (Pal, 1997, pg. 6) Here he is shown standing on a double lotus pedestal atop a square two tiered plinth, with his primary right hand in *abhaya* mudra, while his upper two hands hold an axe and antelope both attributes of Shiva. The strong and crisp casting of this image, in excellent condition, exemplifies the mastery of the South Indian bronze casters in the *cire perdue* (lost-wax) process. The art and architecture of the Chola dynasty influenced the artistic canons of Southeast Asia.

Provenance: Sotheby's NY · March 26, 1998 · Lot 58
Christie's London · June 13, 1979 · Lot 179

Exhibited: Denver Art Museum · December 1998 – September 2010



Gajalakshmi with other Deities

Central India

10th century

Buff Sandstone

14 1/2 X 14 in

The Goddess Gajalakshmi seated in *lalitasana* on a lotus throne holds a lotus stalk in her left hand, while her right hand grasps an ovoid fruit. Two blooming lotuses emanating from overflowing pots become a platform for the elephants (*Gaja*) which illustrate her with their upturned pitchers. She is flanked by Ganesha seated on her right and by Kubera on her left, who also holds a similar ovoid fruit. The register above depicts seven female deities, possibly the remaining aspects of *Ashtalakshmi*, a seated male divinity, and a *naga* in the gesture of reverence, book ended by two garland bearing celestials.

Gajalakshmi is the most important aspect of the Ashtalakshmi aspects of Hindu Goddess Lakshmi. This aspect of Lakshmi represents good luck, prosperity, and abundance. Ganesha represents the removal of obstacles and Kubera is the lord of wealth.

Provenance: Sotheby's New York · December 5, 1992 · Lot 301



Uma-Maheshvara Alingnamurti

Central India

10th century

Buff Sandstone

20 1/2 x 12 1/4 in

Seated majestically on a pedestal in *lalitasana* (posture of ease), Shiva's right leg rests on a lotus flower and his left leg is folded on the seat. Parvati is seated on Shiva's left leg in *lalitasana* with her right leg folded and left leg resting on a lotus, set atop her *vahana* (celestial vehicle) the lion. Shiva caresses Parvati's breast with his lower left hand holding a snake with his upper left, while his upper right hand grasps the *trishula* (trident), and his lower right hand holds a *rudraksha mala* (garland of prayer beads). Gazing longingly at her spouse, Parvati has rested her right hand on Shiva's shoulder and is holding a mirror in her left hand.

At the top right of the sculpture we see an image of Kartikeya, holding his spear, while at the opposite corner is an image of Ganesha enjoying his favorite sweets. Beneath the loving couple, Nandi, Shiva's mount, looks upon the Great Lord in admiration, as the sage Bringi dances in divine love of Shiva.

Provenance: Krishna Gallery of Asian Arts · 1990



Head of Buddha Protected by Naga

Khmer, Angkor Vat Style

12th century

Sandstone

Height: 10 1/2 in

The ancient Khmer civilization in Cambodia has long been esteemed for its art and architecture from the sixth to the sixteenth centuries. The earliest surviving examples of Khmer art date to the 6th century, when the society was unified. During the 9th century, Angkor established itself as the Northern capital of the empire which included most of present-day Thailand, Laos, and Vietnam. The main three phases of Khmer civilization are commonly referred to as: pre-Angkor (before the 9th century), Angkor (9th-15th century), and post-Angkor (after the Thai invasion in 1431).

Only the crowned head of the Buddha surrounded by a seven headed (the top missing) serpent or *naga* remains from what was a seated meditating Buddha image. These naga-protected Buddhas ultimately inspired by the story of the protection of the Buddha by the serpent king Muchalinda during a violent storm as he meditated had a strong revival in the extensive Khmer empire, across both Cambodia and Thailand under the devout Buddhist ruler Jayavarman VII (r. 1181 – 1215).

This fine representation of Angkor period sculpture is quite similar to a complete sculpture in the Musée national des Arts asiatiques-Guimet published by Jessup (1997, pg. 269, cat. 74). Both share a similar treatment of the serpent coils, specifically the manner in which the floral medallions are rendered on each of the cobras. The present example also echoes the Guimet, in which the multiple cobra heads encircle the Buddha. Both sculptures exhibit a conical crown, with similar geometrical adornment.

Provenance: Christie's NY · September 19, 2002 · Lot 192
Private East Coast collection
Doris Wiener Gallery

We would like to thank Lydia Tugendrajch for her assistance in researching this catalog entry.



Amoghapasa Lokeshvara

Nepal

Malla Dynasty, 14th century

Gilt copper alloy with gems

Height: 12 7/8 in

An important manifestation of Bodhisattva Avalokiteshvara, Amoghapasa (Bodhisatva with Unfailing Rope) is one of the eight tutelary deities of the Kathmandu valley, which enjoys a large following in Nepal. This popular esoteric deity uses his lasso of compassion to ensnare wayward sentient beings and place them on the correct path to end suffering.

The venerated deity stands gracefully in *tribhangha*, his primary right hand in *abhaya* mudra (allaying fear), the lower right hand in *varada* mudra (boon bestowing) with the secondary two right hands holding the noose and rosary (missing). His principal left hand is holding a *kamandalu* (ewer), while his secondary hand holds a lotus stalk, symbolic of his freeing sentient beings from the realm of Hell. The remaining secondary hands hold a *pustaka* (book) and trident (missing). He wears a finely chased dhoti with a sash across his thighs that falls in pleats at his sides. The Bodhisatva is richly adorned with bracelets, foliate armlets, rosette earrings, a jeweled belt and a five leaf crown with billowing sashes. His hair is arranged in a high chignon surmounted by a *cintamani*, a jewel which is believed to grant all wishes, an aspect of Avalokiteshvara.

Provenance: Sotheby's NY · September 24, 1997 · Lot 37
Edith Soeiro collection · Santa Fe · 1970's – 1997

Exhibited: Denver Art Museum · June 1998 – September 2010





Yamantaka

Nepal
15th century
Gilt copper alloy
Height: 5 3/4 in

Yamantaka, meaning Terminator of Yama, God of Death, is a wrathful emanation of Manjushri, the bodhisatva of wisdom. In Buddhist practice he functions as a *dharmapala*, a defender of Buddhism. Buddhists believe that 'terminating death' is a quality of all Buddhas, as they have overcome *samsara* (cycle of rebirth) and attained enlightenment. In this path this wrathful deity represents the ultimate goal of awakening by adopting the practice of Yamantaka.

The nine headed deity stands in *pratyalidhasana* astride a platform of animals and birds set upon five human figures encircled by flames. Yamantaka holds in his primary hands the flaying knife and skullcup, with his 32 secondary hands holding various attributes. His primary bull's head with bulging eyes, protruding tongue and horns convey the ferocity of his role in Buddhist practice.

Provenance: Sotheby's NY · March 21 & 22, 1990 · Lot 315
Private Connecticut Collection

Exhibited: Denver Art Museum · September 1992 – September 2010



Chaturmukhalinga

Nepal
 15th / 16th century
 Gilt copper alloy
 Height: 5 1/8 in

A linga cast with four faces symbolizing the four cardinal directions is called Chaturmukhalinga. Each head is portrayed with a pair of hands holding a rosary on the right and a water pot the left. Frontal head on facing page is that of Bhairava or Aghora (South, fire) with his open mouth showing teeth or fangs? To the left of Bhairava is Mahadeva or Sadyojata (East, earth) with his hair arranged in jatamukuta. On the right is Nandivaktra or Tatpurusha (West, wind) and in the back (not shown in image) is Umavaktra or Uma (North, water). Floral bands demarcate the space for the heads.

A fine example of repoussé work with good depth for the faces, the object is certainly the work of a master craftsman. Considering the size of the linga, it probably was used in a house shrine. Another repoussé linga is in the collection of the Los Angeles County Museum of Art, and published by Dr. Pratapaditya Pal as plate S30, page 109 (Pal, 1985).

Provenance: Christie's NY · September 19, 2002 · Lot 133
 Anthony d'Offay collection · London

We would like to thank Lydia Tugendrajch for her assistance in researching this catalog entry.



Bhairva/Aghora

Mahadeva /Sadyojata



Nandivaktra/Tatpurusha Umavaktra/Uma



Vajradhara

Tibet

14th century

Gilt copper alloy, pigment and gems

Height: 19 3/4 in

The Yuan Dynasty in China was founded by Kublai Khan, grandson of Genghis Khan, the fifth Great Khan of the Mongols in 1271. Genghis Khan had advised Kublai's mother Sorghaghtani to choose a Buddhist Tangut woman as his nursemaid, and this was the first step for the future Emperor's affinity and respect of Buddhism and its principles. A rich cultural diversity developed during the Yuan dynasty, and Tibetan Tantric Buddhism flourished as a result of Tibetan influence. Kublai Khan created the title Imperial Preceptor for the Sakya Lama, Chogyal Phagpa (1235 – 1280), who assisted the Khan in his endeavor to bring all of China under Mongol rule. Phagpa brought Aniko, a Newari artist from Nepal, with a group of other artists to Khan's court to create a golden stupa at Dadu (Beijing). It is possible that this fine gilt bronze was cast in the imperial workshop by one of the Newari artists.

According to the Gelug and Kagyu schools of Tibetan Buddhism, Vajradhara (bearer of the thunderbolt) is considered the supreme essence of all Buddhas. Vajradhara is believed to have appeared before Tilopa, the founder of the Kagyu school of Tibetan Buddhism. Per Kagyu principles, Vajradhara represents the historical Buddha's realization of enlightenment. Seated in *dhyanasana* (diamond posture) with his hands in *vajrahumkara* mudra (victory over three worlds) holding the *vajra* (thunderbolt) and *ghanta* (bell), Vajradhara wears a robe beautifully decorated with flowers and quatrefoil medallions with dragons and phoenixes enclosed within them. The dragon and phoenix represent the union of heaven and earth, and symbolically the Emperor and Empress. Richly adorned, Vajradhara wears an elaborate necklace, foliate armbands, anklets and a beaded belt all inset with turquoise and coral. Only a few loose locks are shown strewn over his broad shoulders, his head covered by an ornate five tiered crown completed by a *vajra* finial.

(continued next page)



10 (continued)

The script at the base of this marvelous work is in the Lantsa script has been transliterated by Dr. Gautama Vajracharya as follows:

// pna ye dha ma de na dā na na he tra nu ta pa nna nbh ā ga to drā ya da na // ya nma hā / na ga va ga va va/ ta ma hā nta ma tga //a a da//

Most likely this text represents a mantra in hybrid Sanskrit and Tibetan, although its exact origin is as yet unidentified. This script slightly varies from the Ranjana script which originated in Nepal. A bronze of Sakyamuni of a slightly later period in the Reitberg Museum, from the Berti Aschmann collection, is published by Helmet Uhlig (1995, plate 13, pg. 52) with a similar square shaped inscription.

Provenance: Sotheby's NY · March 21 and 22, 1990 · Lot 310
Private Florida collection

Exhibited: Denver Art Museum · September 1992 – September 2010





Mahakala

Tibet

15th century

Copper alloy, parcel gilt and pigment

Height: 6 5/8 in

The four armed Mahakala is seated on a corpse lying on a single lotus base, holding a *kapala* (skull cup) and fruit in his primary hands, while his secondary hands hold a *khadga* (sword) and *trishula* (trident). He wears a garland of severed human heads, with a swirling sash around his shoulder which falls at his sides. Mahakala is adorned with a necklace comprised of leaf shaped pendants, serpentine bracelets and a five tiered crown with billowing sashes. His hair arranged in a dome is surmounted by a half *vajra* finial. Red and black pigments accentuate his hair and beard. The pigment highlights in his eyes and mouth allude to his role as a fierce protector in Tibetan Buddhism.

Mahakala is a dharmapala (protector of dharma) and considered an emanation of Avalokiteshvara. There are many forms of Mahakala, whereas the four-armed variant is the primary protector of the Karma Kagyu, Drikung Kagyu and Drukpa lineage of Tibetan Buddhism. He is almost always depicted with a crown of five skulls representing the transmutation of five *kalesha* (negative afflictions) into five wisdoms.

Provenance: Sotheby's NY · September 24, 1997 · Lot 100
Estate of Thomas Clarke · San Francisco



Vajrabhairava Prajna

Tibet

16th century

Copper alloy, parcel gilt and turquoise

Height: 7 3/4 in

Vajrabhairava, or Adamantine Terrifier, is a meditational deity and *dharmapala* (protector of faith). He is often seen as a wrathful representation of Manjushri (Bodhisatva of Wisdom). It is believed that Manjushri tamed *Yama*, the Indian lord of Death, and transformed him into a protector of Buddhist faith.

Shown in union with his consort Vajravetali, Vajrabhairava stands with his right legs bent, and left legs outstretched, while his multitude of arms encircle him in fanlike motion. Each of his 16 radiating hands holds an element or implement of enlightenment, while his primary hands wield a *kartika* (flaying knife) and *kapala* (skull cup). The sexual union of Vajrabhairava and Vajravetali is symbolic of the union of wisdom and compassion from which enlightenment is achieved. Adorned in various bejeweled ornaments, some inlaid with turquoise, the garland of severed heads is emblematic of his overcoming egoistic instincts.

Provenance: Krishna Gallery of Asian Arts · January 3, 1992

Exhibited: Denver Art Museum · September 1992 – September 2010



Devouring Daka

Tibet
16th century
Copper alloy
Height: 6 3/4 in

Daka, the male aspect of *dakini*, is a divine wrathful being that in Tantric Buddhism is believed to be an intermediary between practitioners and Transcendental Buddhas. Often invoked during meditation it is believed that Daka devours the sins of the worshipper and is also associated with healing the sick. Often images such as this powerful robust sculpture would be filled with healing potions and the patient would imbibe the potion directly from the mouth of the deity.

Daka is shown seated with his head facing the sky, mouth open, with his hands in *bhutadamara* mudra (awe inspiring gesture). His hands hold a *vajra* and bell, and he is adorned with a garland of laughing human heads symbolic of all the human ills that have been transformed. The rotund figure with a great head and cavernous mouth although demonic at first glance is actually a comforting figure.

Compare this figure to another image of Daka published by Olson (1974, pl. 13, pg. 54) from the collection of Andrea Sporer Simon. The Simon figure although slightly smaller is otherwise remarkably similar in terms of execution and style. This example shows less evidence of wear, through worship and implementation by Buddhist practitioners.

Provenance: Krishna Gallery of Asian Arts · July 22, 1992





Battle Scene of Akbar's Imperial Army

Mughal, India

Mid 17th century

Opaque watercolors and gold on paper

Image: 10 3/4 X 7 1/8 in

Akbar riding one of a group of elephants fights an unidentified opponent on a horse at the lower left of the painting, who is aided by Shiva and his followers. Shiva is shown upper left with his bull Nandi and Ganesha next to a woman, possibly Parvati.

Most likely this work is part of a historical biography of Akbar, known as the *Akbarnama*. It is recorded that in the nineteenth year of his reign Akbar witnessed a battle between opposing religious sects at Thanesar, which may have inspired the artist to include these saivite yogis who battle the Imperial Army.

Provenance: Sotheby's NY · June 17, 1993 · Lot 167



Rupmati & Baz Bahadur Hunting

Mughal, India

1750 – 60

Opaque watercolors and
gold on paper

Image: 7 3/4 X 10 1/8

The couple gazes admiringly at each other, as they are seated on galloping horses during their evening hunt. Baz Bahadur wears a bright yellow jama holding a spear in his right hand with a quiver of arrows hung around his waist. Rupmati is wearing a translucent garment, adorned by a pearl necklace with multiple strands and a fine sarpech affixed to her turban. The night scene of the forest is shown brilliantly with hints of light green bushes. A vibrant deep blue sky line contrasting the dark gray terrain with a shallow lotus pond at lower right balances the composition.

Provenance:

Sotheby's NY · October 6, 1990 · Lot 19

William K Ehrenfeld collection · California

Published & Exhibited:

Ehnbom, Indian Miniatures:

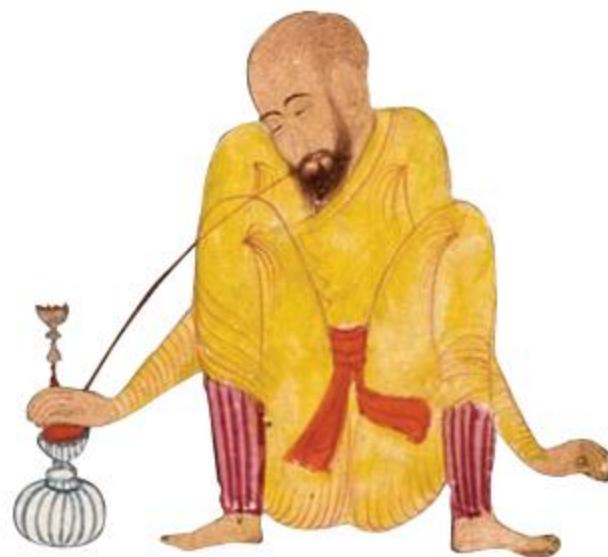
The Ehrenfeld Collection, catalogue no. 30





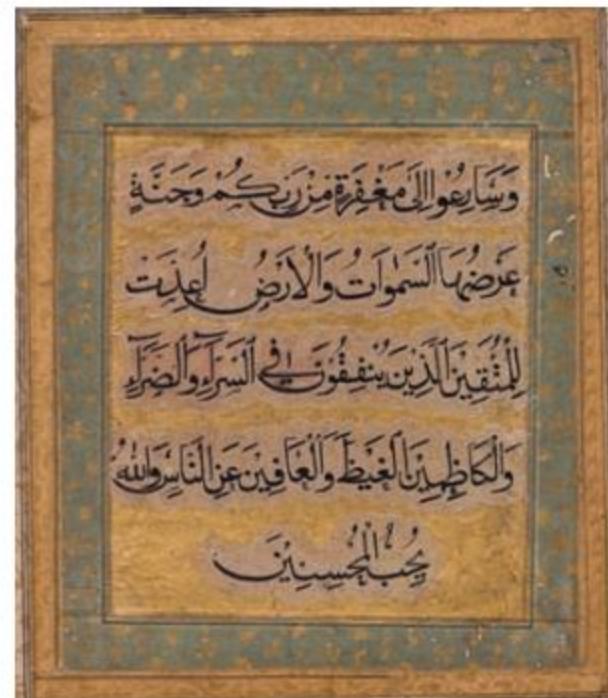
Addicts In a Poppy Field

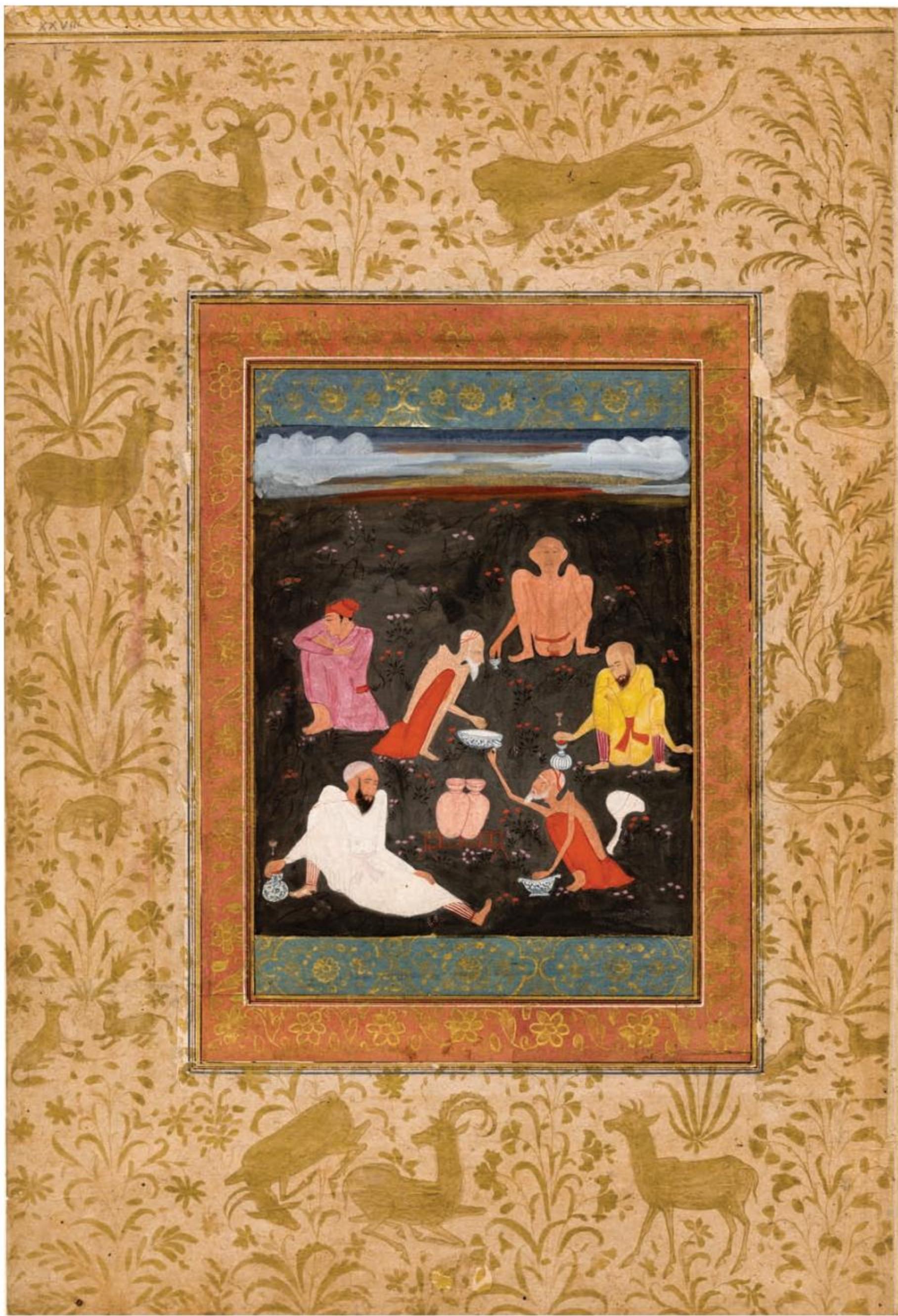
Deccan school, India
 Late 17th century
 Opaque watercolors and gold on paper
 Folio: 15 1/2 x 10 1/2 in
 Image: 9 x 6 1/2 in



Seated in a field, full of flowering shrubs (perhaps opium plants), six men are shown drinking or smoking. One in the center looking quite old with his white beard and physique totally emaciated, revealing all his bones and veins, is pouring water from a well decorated bowl with both his hands into a cup held by another equally emaciated old man, who at the same time is perhaps grinding the bhang with his left hand. The man squatting at the top wears only a loin cloth while drinking from a cup in his right hand and covering his genitalia with his left. Another man at top left dressed in a purple jama seems unaware of his surroundings, or perhaps he is inebriated, while a man in white is seated with his left leg outstretched, smoking from a huqqa held with his right hand. These blue & white Chinese porcelain cups & huqqa base were popular in Mughal India.

The painting is pasted on an album page with animal figures in gold drawn on a very elaborate and beautiful border. On the back of the folio is a page with Arabic script is pasted with floral design on the border.





Portrait Of A Lady

Mughal, India

Mid 18th century

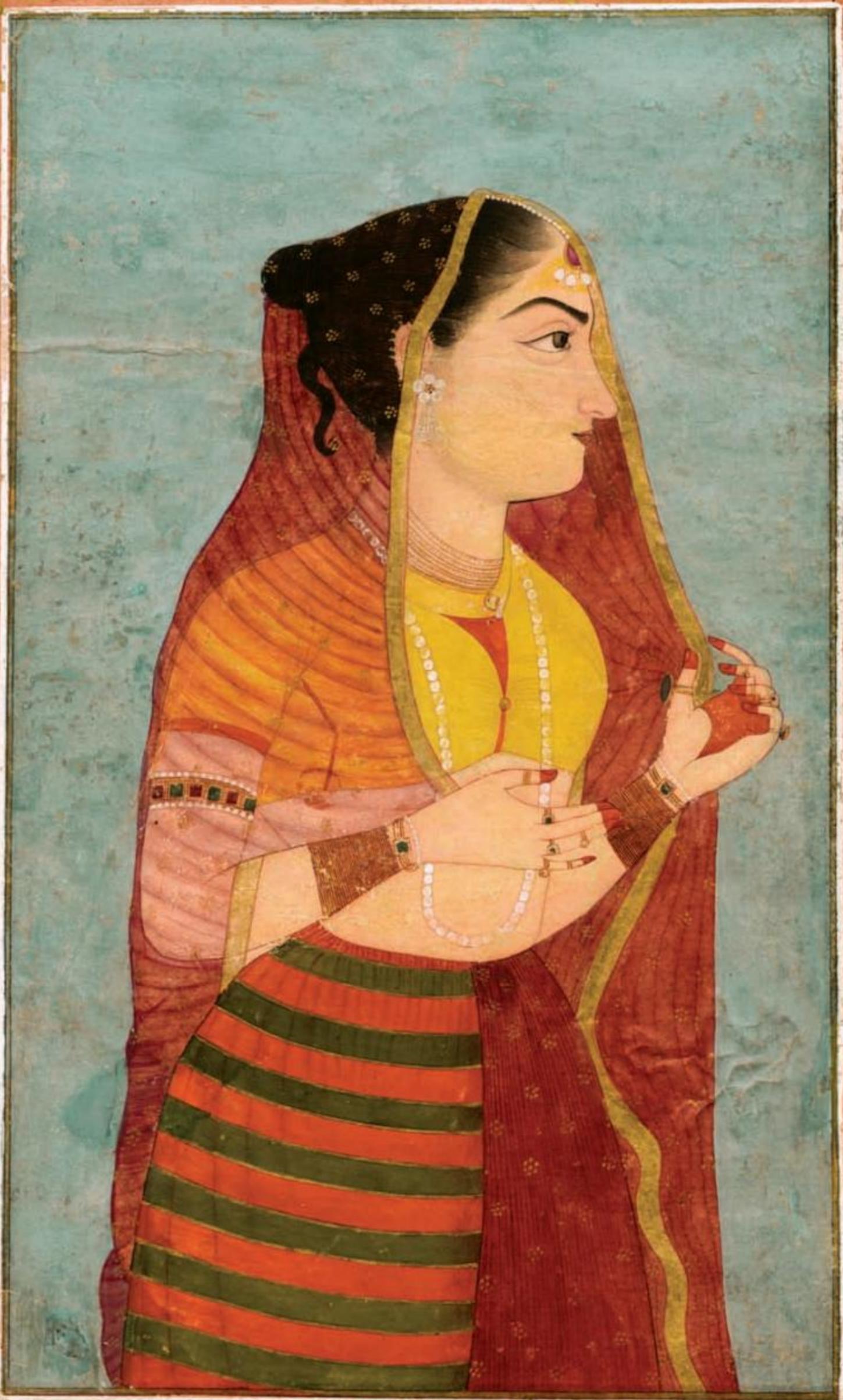
Opaque watercolors and gold on paper

Image: 8 3/8 X 5 in

Richly adorned, this beautiful lady is most likely a noblewoman. She is bedecked with a *tika*, pearl earrings and a matching necklace in addition to colored gemstone armlets and bangles. Wearing a ring in each finger, with her henna colored hands she clutches the edge of her *chuni* (veil) with her left hand.

The artist has rendered a very fine portrait, indicated by his deft brushwork, in particular his rendering of her hair tied in a bun, as well as the transparency of her *chuni* showcase his expertise. A marvelous portrait of a radiating beauty.

Provenance: Sotheby's NY · September 21, 1995 · Lot 267



Ragaputra Sarang, Son Of Megha Mallar Raga

Deccan School, Miraj Junior State, Kolhapur

Circa 1740 – 60

Opaque watercolors and gold on paper

Image: 8 3/4 X 5 1/4 in

Although this musical mode Sarang Raga is characterized as a son of Megha raga, the picture shows a lady seated on a terrace in the garden playing the *tambura* with a solitary female listener. The birds in the trees and a recumbent deer at bottom left corner all listen to the performer attentively. In the foreground is a fountain with birds drinking water. The rising sun in the horizon indicates this is a morning raga.

This set of Ragamala paintings is well known and documented. On the back of each painting is a stamp stating 'Huzur Office – Miraj Junior State'. The Miraj Junior State was a sub-state under Kolhapur State in South Maratha Country of the Bombay presidency.

Other paintings from this series are published in Binney (1974) as catalogue numbers 168a and 168b, as well as Kramrisch (1986) as plate number 37. An example from the series is in the Los Angeles County Museum of Art.

Provenance: Sotheby's NY · September 21, 1995 · Lot 113
Perls Galleries · New York



Ragaputra Pramoda

Deccan School, Miraj Junior State, Kolhapur

Circa 1740 – 60

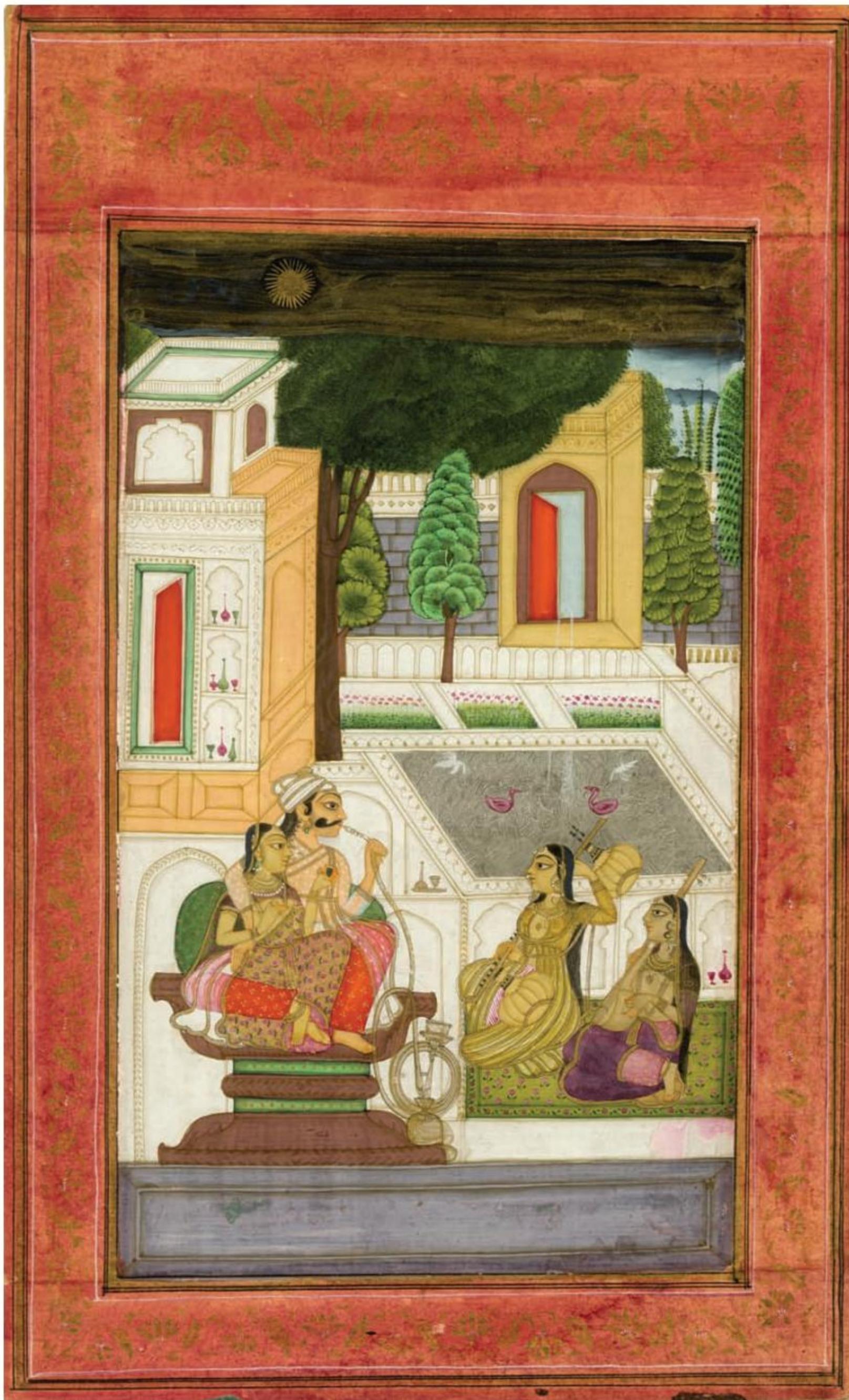
Opaque watercolors and gold on paper

Image: 8 3/4 X 5 1/4 in

Sitting on the throne with his arms around a lady and smoking a huqqa, the nobleman is listening to music played by two ladies seated in front of them. One holds a *vina* and the other a *tambura*. They are seated in a courtyard with a fountain at center, with two ducks swimming as birds swoop in to drink. An open door on the upper right leads out to the garden, as the sun in the dark sky suggests that this raga is played in the late afternoon.

An inscription on the back of the painting in Hindi reads 'Panmud' and in Urdu reads 'Pramoda', but there is no mention of Pramoda Raga in any published works. As Kramrisch notes, the descriptions in Deccan Ragamala series are very peculiar, often differing from the archetypal compositions we see from Ragamala painting of other schools of Indian painting (Kramrisch, 1986). Nevertheless the painting has a very attractive vibrant mood in keeping with the title which means pleasure or amusement.

Provenance: Sotheby's NY · September 21, 1995 · Lot 113
Perls Galleries · New York



Ragini Bangali

Deccan School, Miraj Junior State, Kolhapur

Circa 1740 - 60

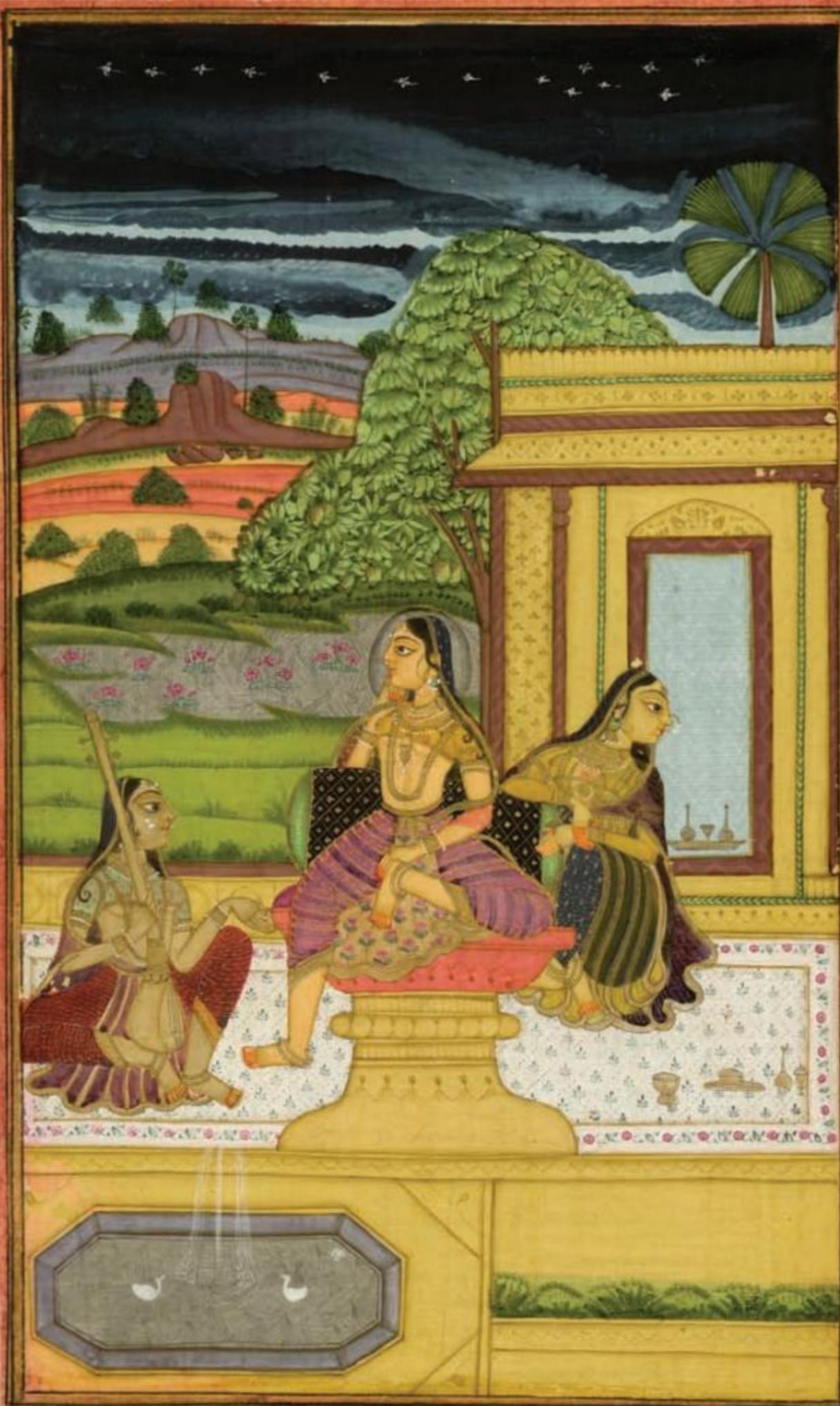
Opaque watercolors and gold on paper

Image: 8 5/8 X 5 1/4 in

From the same group as the previous two paintings, an inscription on the back reads 'Bangali Ragini' in Hindi & Urdu. However the present composition does not conform to other known paintings of this same *ragini*. It matches rather with description of 'Khmaj' Ragini illustrated by Ebeling (1973) as number 236, page 254.

A haloed lady heavily adorned, is seated on a stool listening to music provided by a woman playing the tambura seated on a floral patterned carpet. Another well adorned lady is seated beside the princess, appearing as if distracted. Absent from the typical iconography is the tiger, which is generally a distinguished feature of Bengali ragini in most representations. The rolling landscape with lakes and hills of bright hues is typical of Deccani pictures.

Provenance: Sotheby's NY · September 21, 1995 · Lot 113
Perls Galleries · New York



Ragini Bindrabani

Deccan School, Miraj Junior State, Kolhapur

Circa 1740 - 60

Opaque watercolors and gold on paper

Image: 8 5/8 x 5 1/4 in

As usual in this group, this painting also has an inscription on the back written as 'Bindrabani' in Hindi and Urdu, which is not mentioned in most known *ragamala* sets. However, a raga known as Brindabani Sarang (see no.28) and obviously is a form that is associated with Brindaban in North India, the birth place of Krishna and a famous Hindu pilgrimage site.

The scene is set in the middle of the day by bright sun, on a terrace where a lady is resting against a bolster cushion while smoking from a huqqa. A singer sits in front of her on the ground with a tambura in her lap. A maid stands behind the lady with a *chauri* (flywhisk) in her right hand, as a recumbent fawn watches near the fountain below.

Provenance: Sotheby's NY · September 21, 1995 · Lot 113
Perls Galleries · New York



Maharana Sangram Singh Celebrating Spring Festival

Udaipur, Mewar School

Circa 1715-20

Opaque watercolors and gold on paper

Image: 27 x 20 1/2 in

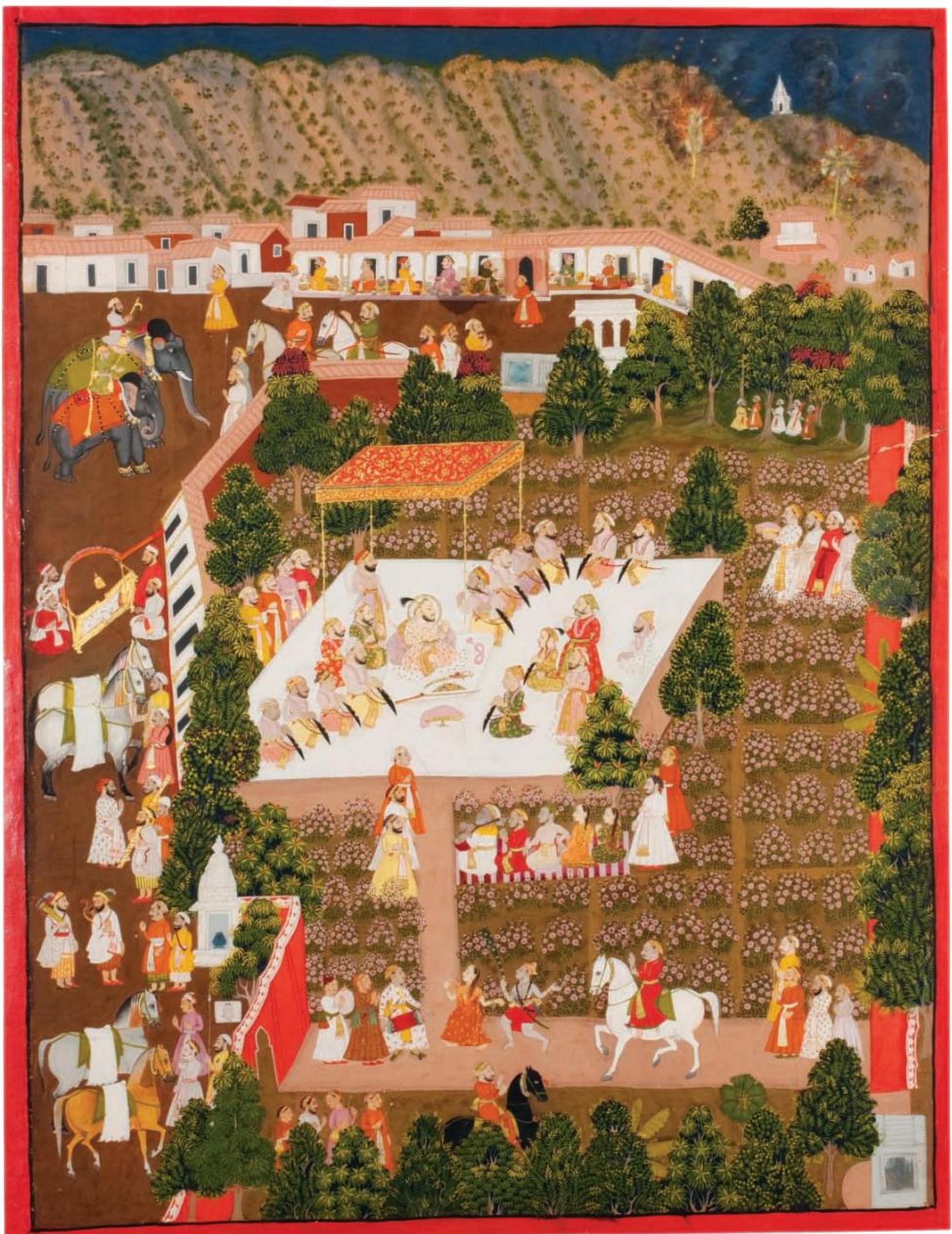
An inscription on the back of the painting describes the scene as Maharana Sangram celebrating the spring festival at 'Gulab Bari' (house of Roses) with nobles. Sangram Singh is seated in the center on a white sheet; to his left are Rathor Pratap Singh, Jhala Raja Kalyanji, Maharaja Takhat Singh and Kushal Singh Bijavat. On his right are Rawat Kesari Singh, Maharaja Pratap Singh, Kunwar Kishan Singh, Indrabhanji, Chauhan Zoravar Singh and Saktavat Shyam Singh. Seated in the center before him is Prince Jagat Singh. Behind the Maharana are Minister Rai Chand Pancholi and his foster brother Dhabhai Nagji, with chowry-bearer Maya Chand.

As described in the inscription, in the foreground are shown musicians, Kana, Udairam and drummer Piro, while a dancing girl welcomes guests on horses. Two elephants are standing outside the tent at top left and beyond the structures of Gulab Bari rises the hill known as Chachal Magra.

Provenance: Sotheby's NY · September 20, 2002 · Lot 122

Sotheby's London · April 26, 1994 · Lot 24

British Rail Pension Fund · London · acquired before 1978



Maharana Jagat Singh Hunting Deer

Udaipur, Rajasthan, India

Dated: 1743

Opaque watercolors and gold on paper

Image: 9 3/4 x 16 3/4 in

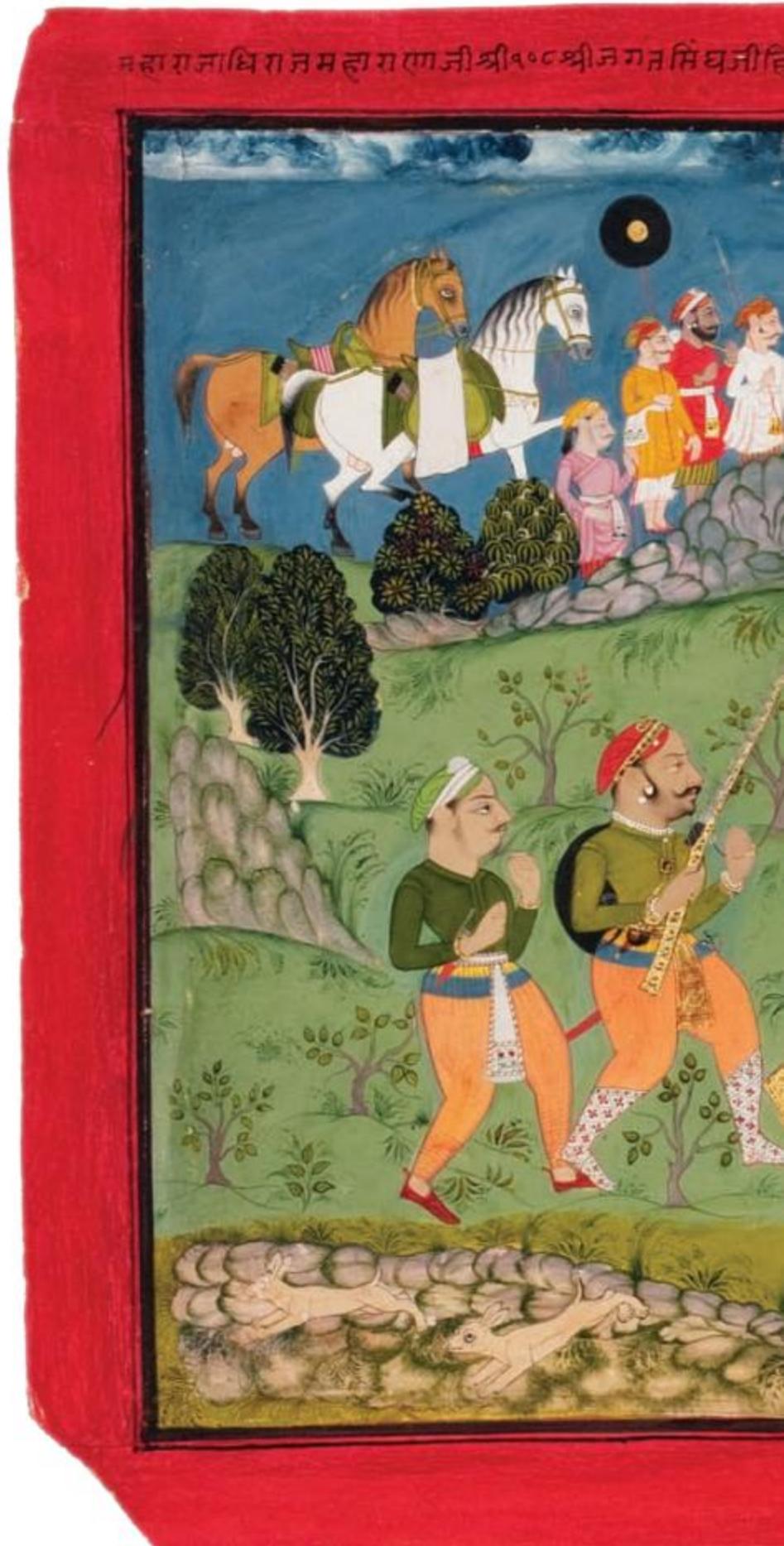
Maharana Jagat Singh hides behind a bull, followed by Thakur Sardar Singh with a rifle in his hand and another attendant as the hunt ensues. Jagat Singh has shot a deer across the stream lying on the ground while other deer gather nearby the fallen animal. Rabbits in the lower left scurry to safety, as birds fly away startled by the gunshot. It was common practice to use a bullock as decoy, as shown in another painting of Ari Singh illustrated by Topsfield (1980, cat. 176)

The serenity of the landscape is rendered beautifully by showing the lake with lotus flowers on the top right (origin of the stream), trees and hills in the center and men standing behind the hills on top left with Maharana's horses, one of them holding a standard, symbolic of the state of Mewar.

Provenance:

Sotheby's London · April 26, 1994 · Lot 36

British Rail Pension Fund · London · acquired before 1978



रुपारीसिकारखेलता यकौशिरतरोपानोपाळेगकुरसिरदारसिंधजीहाथमेबद्धकमंवत् १९०० रातेतमुद् १० नंबर १२५ कि.म. १५)



Maharana Ari Singh Hunting Boar On His Horse Chaturbuj Pasav

Signed by Siva, son of Naga
 Udaipur, Rajasthan, India
 Dated 1762 (Samvat 1819)
 Opaque watercolors and gold on paper
 Image: 16 x 20 in

The Hindi inscription on the top of the border and on the reverse describes this is paintings as number 3/41.

Maharana Ari Singh uses a long spear while his fellow hunters use swords. The inscription on the top of the painting describes the names of the other hunters as kaka (Uncle) Durjan Singh, Dhabhai (brother) Rupji, Jhala Savant Singh and Baba Suraj Singh. The inscription goes on to state that the painting was presented by the artist Siva, son of Naga, as nazar and deposited in the royal store by purohit Dev Nath on August 20th, 1762 (V.S. 1819 M/O Bhadava vidi 1, guruwar)

The painting is a spirited depiction of the hunt. While Ari Singh with the halo thrusts the spear, a fellow hunter faces him and strikes with his sword. A second boar is pierced by another hunter with a dagger (katar).

Provenance:
 Sotheby's London · April 26, 1994 · Lot 24
 British Rail Pension Fund · London · acquired before 1978



जातकार वारा रमार व गृह साईवद्वारा बनगोला दाता कर पदा। गत दावलु
कुन्त पत्तावकाको उत्तर लक्ष्मी वना तीव्र चमा वाहन जाहा दृप कुमे तचमा सातोपावना



Couple Making Love

Mewar school, Rajasthan, India

Circa late 18th century

Opaque watercolors and gold on paper

Image: 8 1/2 x 6 3/8 in

As shown in this acrobatic posture (asana), equal participation was a very important point in the oldest book on love, the Kamasutra. Composed by Vatsyayana in the second century AD, it describes 64 different asana or sexual positions to attain maximum pleasure.

The couple makes love on a beautiful floral carpet in front of a building with a colorful tree at its side. In the background birds fly in pairs (symbolic of union) in a soft blue sky filled with swirling clouds suggestive of romance. The lady is in the swing position while the prince supports her with his right hand at her shoulder, an asana for the more accomplished practitioner.

A painting of a less acrobatic but similar posture, related to the present scene is published in Indian Erotica on page 21 (Pande & Dane, 2001).



Raja Bahadur Singh practicing Archery At Terrace

Kishangarh, Rajasthan, India

Circa 1766 – 70

Opaque watercolors and gold on paper

8 x 7 in

The inscription on the back of the painting reads 'Maharaja Bahadur Singh of Rupnagar'. However Bahadur Singh gained control over Rupnagar only after the death of Sardar Singh, the ruler of Kishangarh, died issueless and as such this painting must have been painted only after 1766.

The facial intensity and the tense posture of Raja Bahadur Singh while shooting the arrows illustrate that he was not just practicing archery, but also testing his prowess by penetrating the arrows completely in the wooden box.

While he is in deep focus with his bow, two attendants stand behind him, one with arrows and another bow. The Fort in the background is separated by the lake in which two boats are shown in a style and color typical of Kishangarh. The sky above the hill is filled with red and gold suggesting the early morning time.

Provenance: Sotheby's London · April 26th, 1994 · Lot 12
British Rail Pension Fund · London · acquired before 1978



Lady In The Palace Garden

By Soordhaj Nanagram son of Suraj Mal (Grandson of Nihal Chand)

Kishangarh, Rajasthan, India

Circa 1820 – 25

Opaque watercolors and gold on paper

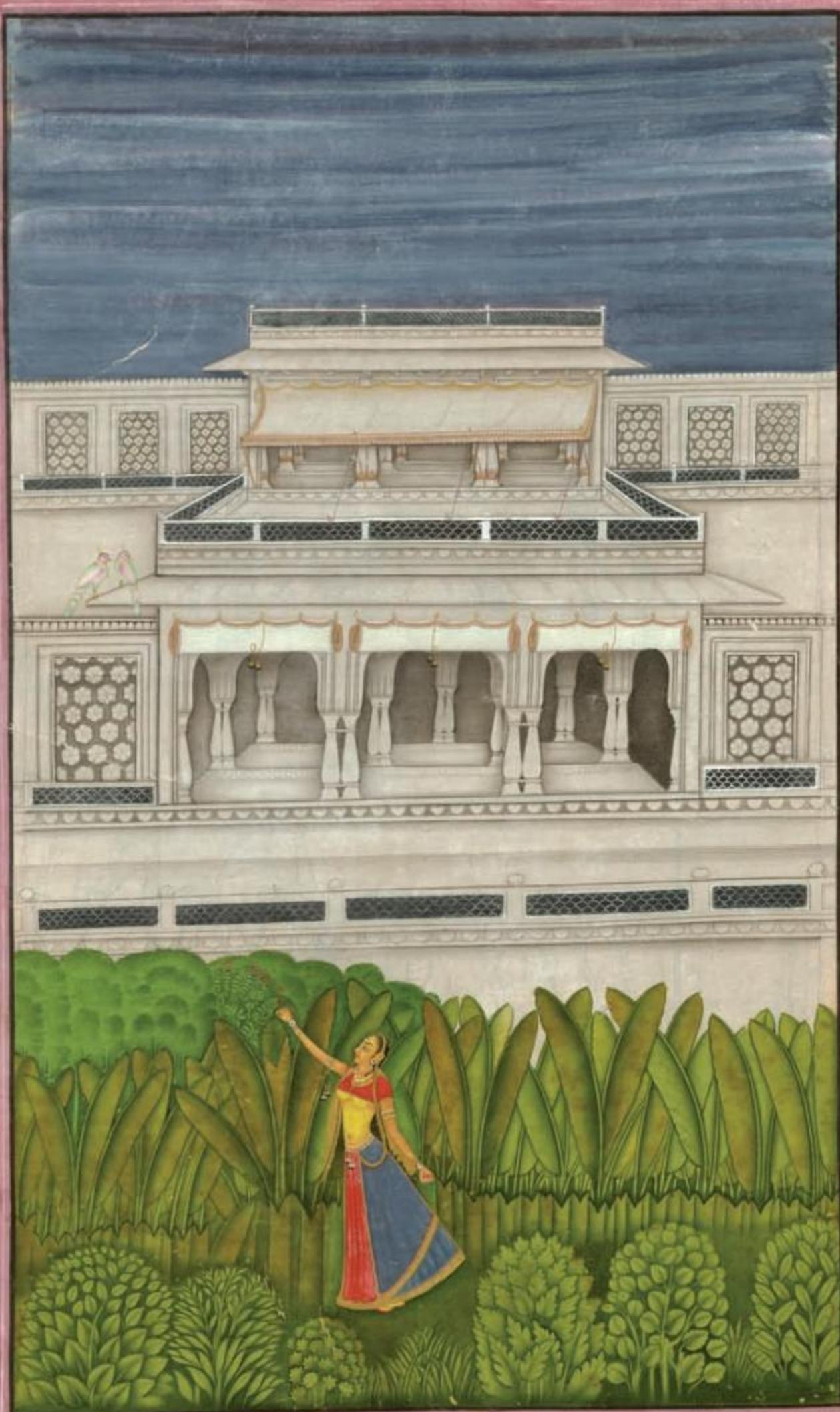
Image: 12 3/4 X 7 1/2 in

The inscription at the top of the painting is from the *Lalachandrika*, a commentary composed in 1799/1800 by the Gujarati poet Lallulala, based on Bihari's *Sat Sai*. The passage describes the exact moment when she picks the flower from the tree, with her arm extended and flowers higher than her head, she steals the heart.

The artist has done a masterful job in rendering the sensuousness of the lady, as well as a beautiful garden. In the center of the composition is a palace, where two lovely birds are perched on a fixed canopy. Beyond the intricate palace architecture, we see a dark azure sky. This painting is similar to a work from the collection of Ramesh & Urmil Kapoor, now in the Norton Simon Museum of Art, published by Pal (2004, pg. 115, cat. 52). Both works bear inscriptions from the *Lalachandrika*, as well as common architectural motifs. The Kapoor painting employs more spatial relations in regards to the palace, with smaller foliage at the foreground, reminiscent of the lush garden in present work.

Provenance: Sotheby's NY · September 21, 1995 · Lot 304

॥वनलिदारवरतैन्॥दौदा॥^{अथी॥}वृक्षदिनकस्त्रिकुवृक्षेरसुचिकटतंगोरज्जुजमूला॥मन्त्रुष्टिगो
लोटतचटतचोंटतिकचफूल॥२॥कल्पालिंगञ्चलंकार॥३॥



Lady Playing Sarangi

Guler school, Himachal Pradesh, India

Circa 1770 - 80

Opaque watercolors and gold on paper

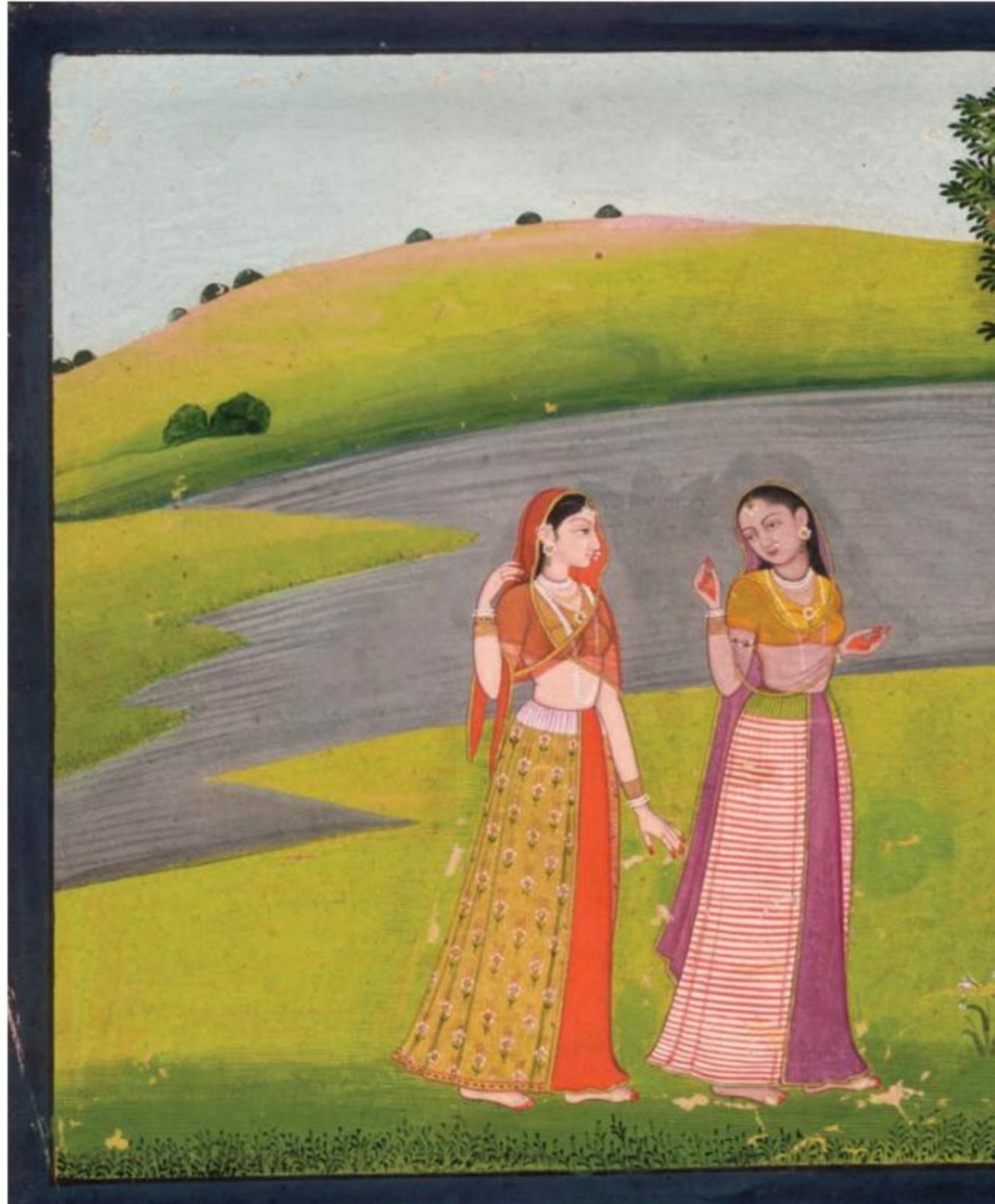
Image: 7 5/8 X 5 1/2

Inscribed on the back in *Takri* and Hindi language is the word Sarang Ragini. There are several different versions of this ragini. Two published by Ebeling (1973, pg. 195, fig. 80 & pg. 256, fig. 242) are very similar in composition to this painting.

Seated under a tree on a chair, the lady is playing on the Sarangi (musical instrument) and is attended by the lady standing behind her holding a fan in her right hand. Artist has beautifully rendered the hot summer day by showing the glittering sun and the golden background, from which she is soothing herself with music. The trees at the bottom of the painting give the hint of a garden.

Provenance: Sotheby's NY · September 21, 1995 · Lot 130





29

Leaf from a *Gitagovinda* series: Krishna awaiting Radha

Ascribed to a Master artist of the First generation after Nainsukh
Kangra school, Himachal Pradesh, India

Circa 1780

Opaque watercolors and gold on paper

Image: 5 13/16 X 9 7/8 in

As described in the opening verse of Part II of *Gitagovinda*, Krishna is seated in the verdant arbor (on the bed of leaves under a tree) dressed elaborately looking at Radha with a plea for union on his face. Her sakhi urges Radha to hurry up as Krishna is waiting and the night is falling. Radha also elaborately dressed in a glittering gold and orange sari, hesitantly walks toward Krishna.

Provenance: Sotheby's NY · March 21-22, 1990 · Lot 98



As translated by Barbara Stoler Miller, the opening verse of Part II reads as follows:

"Soothing Radha with his pleas,
Kesava dressed elaborately
And went to lie on his thicket bed.
As night fell to prying eyes,
Radha dressed in gleaming ornaments
And one woman urged her to move quickly."

The following verses (17-21) lyrically describe the urging of the compassion for Radha to go to her lover:

"Revel in the fragrant chill of gusting Sandal-forest winds!
Your sensual singing captures the mood.
Radha, enter Madhava's intimate world. 17

Revel where swarming bees drunk on honey buzz soft tones!
Your emotion is rich in the mood of love.
Radha, enter Madhava's intimate world! 18

Revel where cries of flocking cuckoos sweetly sound!
Your teeth glow like seeds of ripe pomegranate.
Radha, enter Madhava's intimate world! 19

Revel in tangles of new shoots growing on creeping vines!
Your voluptuous hips have languished too long.
Radha, enter Madhava's intimate world! 20

Consecrate your joyful union with Padmavati!
Enemy of Mura, grant a hundred holy blessings
While poet-king Jayadeva is singing!
Radha, enter Madhava's intimate world." 21 (Miller, 1977)

**Leaf from a Gitagovinda series:
Love in Separation, the Lonely Lady**

Ascribed to a Master artist of the First Generation after Nainsukh
Kangra school, Himachal Pradesh, India

Circa 1780

Opaque watercolors and gold on paper

Image: 5 7/8 X 9 15/16 in.



The inscription on the back of the painting is from the Jayadeva's Gitagovinda, Chapter IV, verse 9 and 10 respectively.

As translated by Miller (1977, page 86) Part four starts with the following verse:

"In a clump of reeds on the Jamuna riverbank
Where Madhava waited helplessly,
Reeling under the burden of ardent love,
Radhika's friend spoke to him."

Verse 9 and 10 are translated as noted below:

"If your heart hopes to dance to the haunting song of Jayadeva,
Study what her friend said about Radha suffering Hari's desertion.
Lying dejected by your desertion, fearing Love's arrows,
She clings to you in fantasy, Madhava

Her house becomes a wild jungle,
Her band of loving friends a snare
Sighs fan her burning pain
To flames that rage like forest fire,
Suffering your desertion,
She takes form as a whining doe
And turns love into Death
Disguised as a tiger hunting prey"

A line drawing from the Alice Boner collection, now in the collection of the Museum Rietberg Zurich, is published by Fischer & Goswamy (1992) as plate 127, page 301. On the verso of this drawing, ascribed by the authors to Nainsukh, is a preparatory sketch for this very painting. They also note that on the front of plate 127 three verses from Jayadeva's Gitagovinda are written in Sanskrit and the sketch numbered '7' is incorrectly ascribed to a painting from the same series formerly in the collection of William Ehrenfeld. (1992, pg. 300)



Wedding Of Shiva

Kangra School, Himachal Pradesh, India

Circa 1790

Opaque watercolors and gold on paper

Image: 13 1/2 X 10 in

Himalaya the Parvataraja (king of mountains) is shown on the right side of the painting with his family and daughter Parvati behind him, welcoming the wedding procession *barat* of Shiva with their hands folded and bowed heads. Accompanied by the gods such as Brahma and Vishnu, as well as sages, Shiva's eminence is indicated by his raised right arm as if he is blessing his future father-in-law. The spread of brightly colored boxes and trays constitute the lavish dowry.

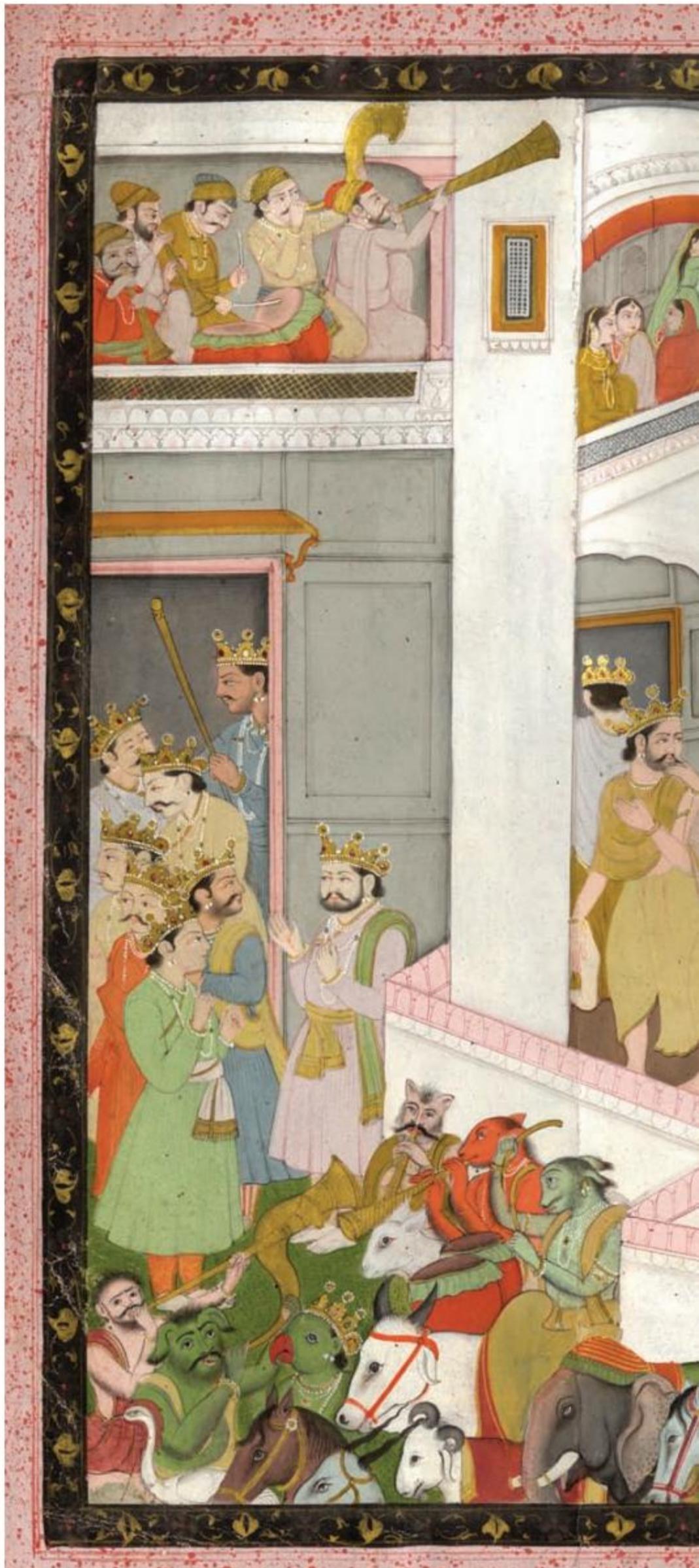
As described in the Shiva Purana, Himalaya sent for Vishwakarma the celestial architect, to erect the mandapa (marriage pavilion) for the auspicious occasion. Outside the pavilion wall are shown the rides of different gods and celestial figures, like Siva's bull, the Garuda of Vishnu, and also ganas playing music.

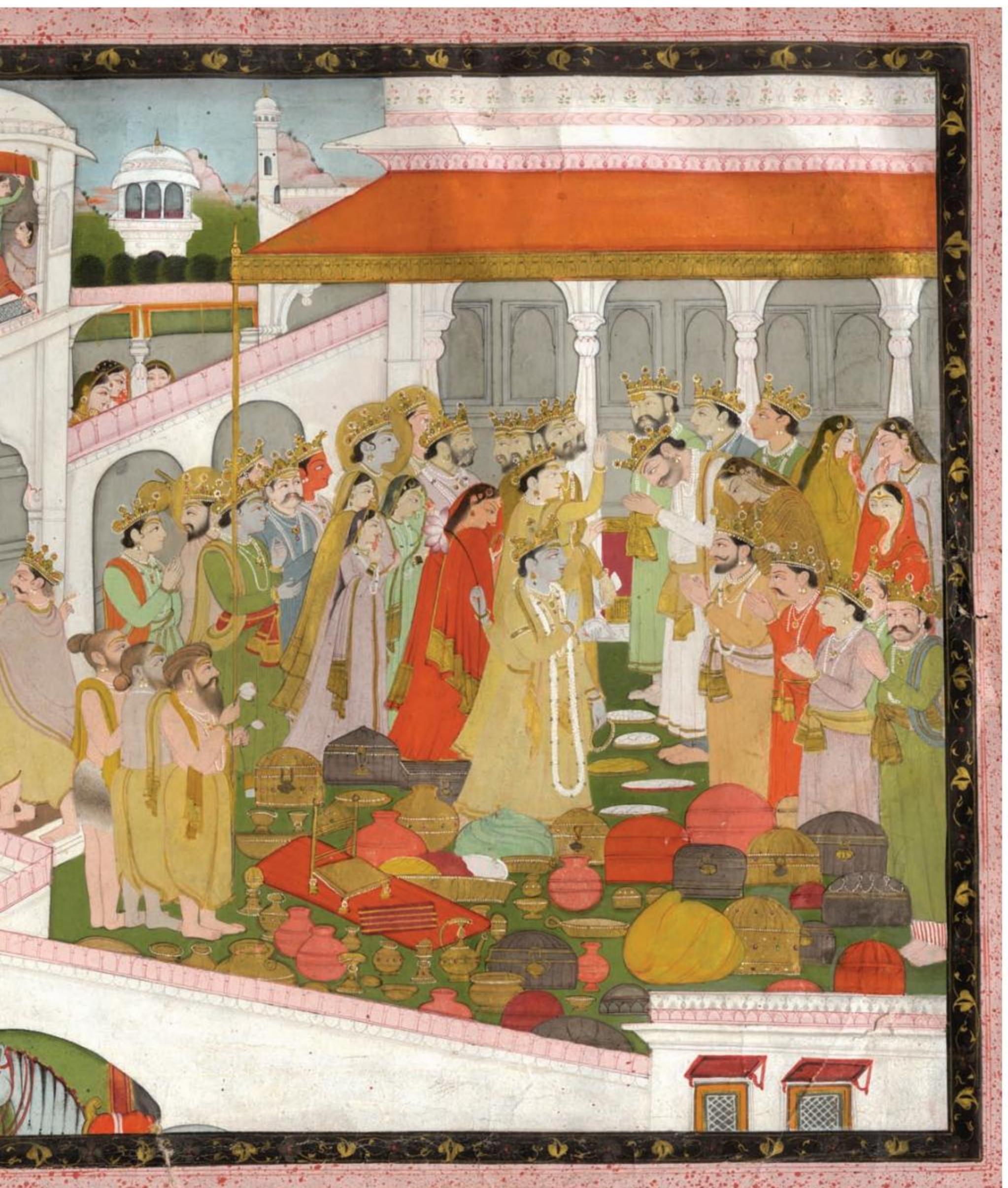
This large size painting on a very thin paper is similar to the group showing Sansar Chand celebrating 'Krishna's Birth' in National Museum, New Delhi.

Provenance:

Sotheby's NY · September 25, 1997 · 207

Edith Soeiro collection · Santa Fe · 1980's - 1997





Leaf from a Ramayana series: The War Council

Guler school, Himachal Pradesh, India

Circa 1790

Opaque watercolors and gold on paper

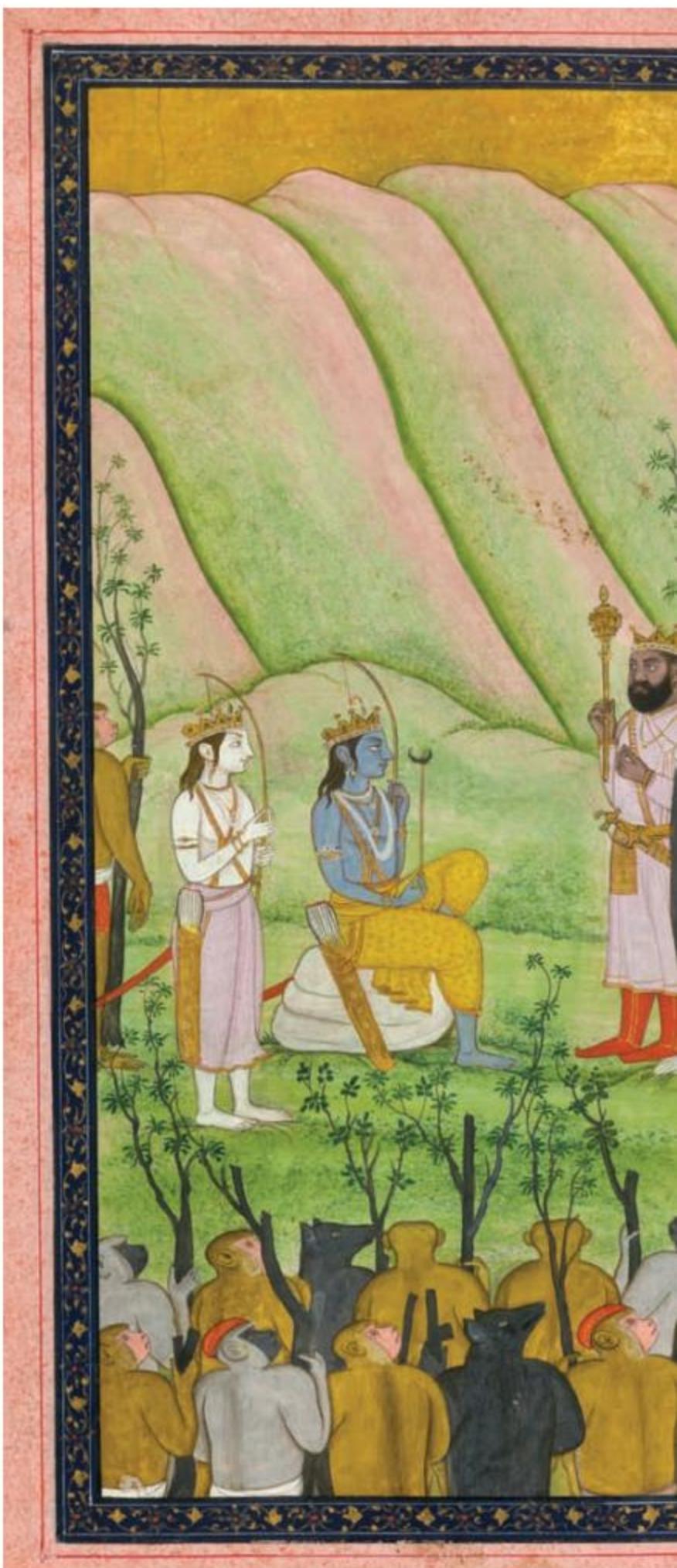
Image: 7 7/8 X 12 in.

Against a background of golden walls of Ravana's fort shown perched above, Rama is seated on a rock with Lakshmana standing beside him. The two brothers are holding a war council before launching an attack on Ravana with armies of monkeys and bears who are armed with leafy branches.

On the top right, a battle scene is shown with monkey god Hanuman throwing the trunk of a huge tree on a chariot killing some of Ravana's army while others beat a hasty retreat towards the entrance of the fort.

Most of the known paintings from this series are from the *Yuddha Kanda* or Book of War, so it stands to reason this series may be the continuation of an earlier well known series of *Ramayana* paintings by an artist from the first generation after Nainsukh.

Provenance: Sotheby's NY · September 24, 1997 · Lot 200





Preparation for a Tryst

By an artist from the first generation after Nainsukh

Kangra School, Himachal Pradesh, India

Circa 1800

Opaque watercolors and gold on paper

Image: 9 1/2 X 6 5/8 in

In anticipation of a tryst with her lover the lady seated on a cushioned chair on a carpeted terrace is preparing herself by putting jewelry on her forehead. A bidri huqqa is in front of her and a maid stands behind holding a morchal in her right hand extending over the lady and a jewelry box in her left hand.

The lady's shrigar or toilet takes place on a terrace overlooking a lake with low hills beyond. The orange sky and the gathering clouds may symbolize the heroine's emotional state.

Provenance: Christie's NY · September 19, 2002 · Lot 266



Svadhinapatika Nayika

Kangra school, Himachal Pradesh, India

Circa 1800 – 10

Opaque watercolors and gold on paper

Size: 7 1/4 X 5 in.

As described by Keshavdas in the *Rasikapriya*, *Svadhinapatika* is the heroine whose lover is fully devoted to her, subjugated by his intense love for her, a perpetual companion.

Randhawa has suggested that in Kangra paintings *Svadhinapatika* is usually painted with Radha seated on a chowki, while Krishna cleanses and paints her feet. She exudes confidence at seeing the completely subdued and docile Krishna. (Randhawa, 1962)

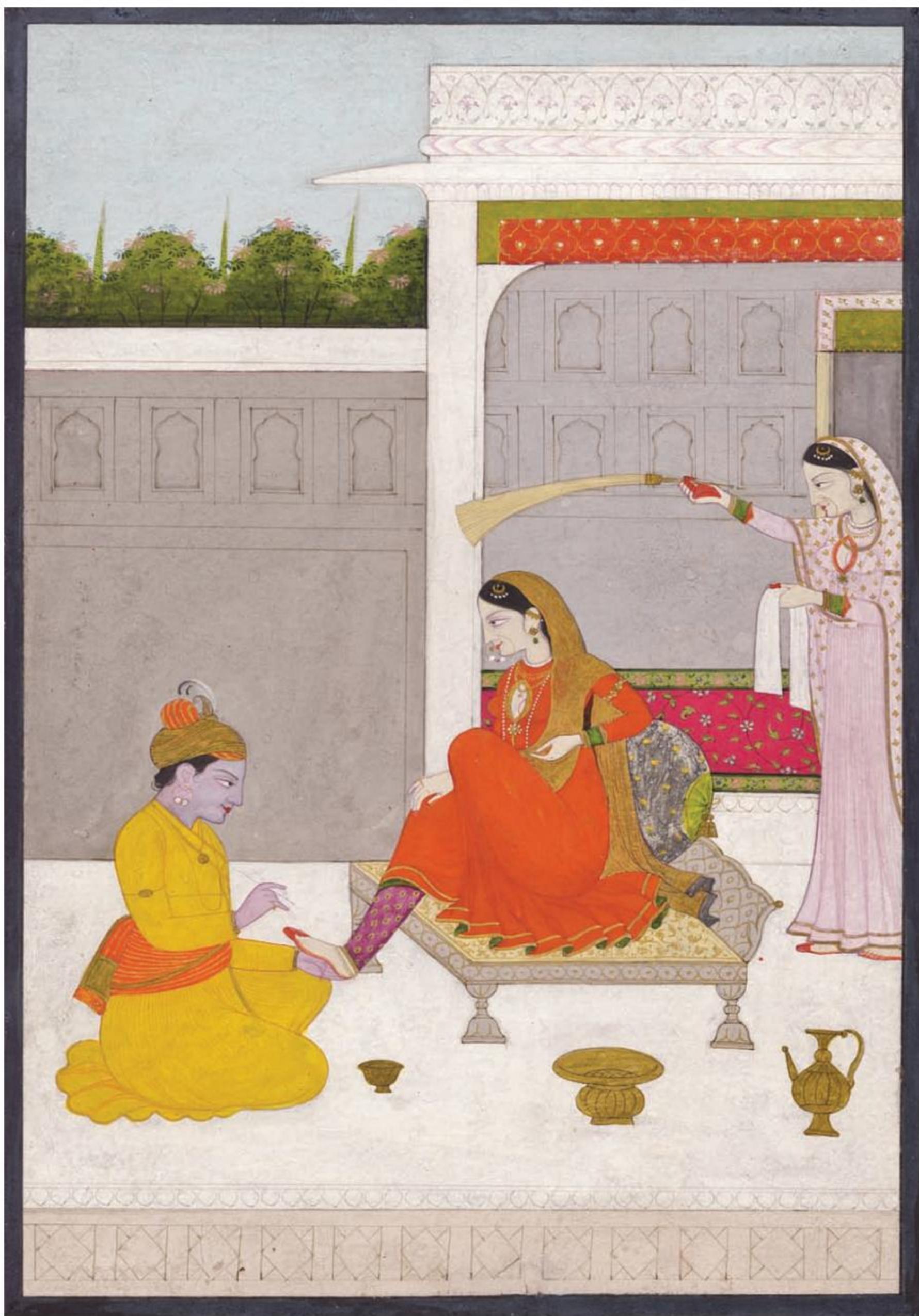
Unable to bear her lady's pride, Radha's companion reminds her:

"... And you, only a mean little cow-girl, have your feet cleaned by him and he, the Lord of the Universe, is constantly clinging to you like your shadow." (Randhawa, 1962, pg. 64) "He takes care of your pettiest affairs, and protects you like betel-leaves kept in the basket and resides in you as the image dwells in the mirror." (Randhawa, 1962, pg. 64-65)

The unknown master's contrasting application of colors – the bright yellow and orange and red with the cool grays & white for the floors and wall – make for a sparkling but serene composition.

Provenance: Sotheby's NY · September 21, 1995 · Lot 310





Lady's Message of Love

Kangra school, Himachal Pradesh, India

Circa 1810 – 20

Opaque watercolors and gold on paper

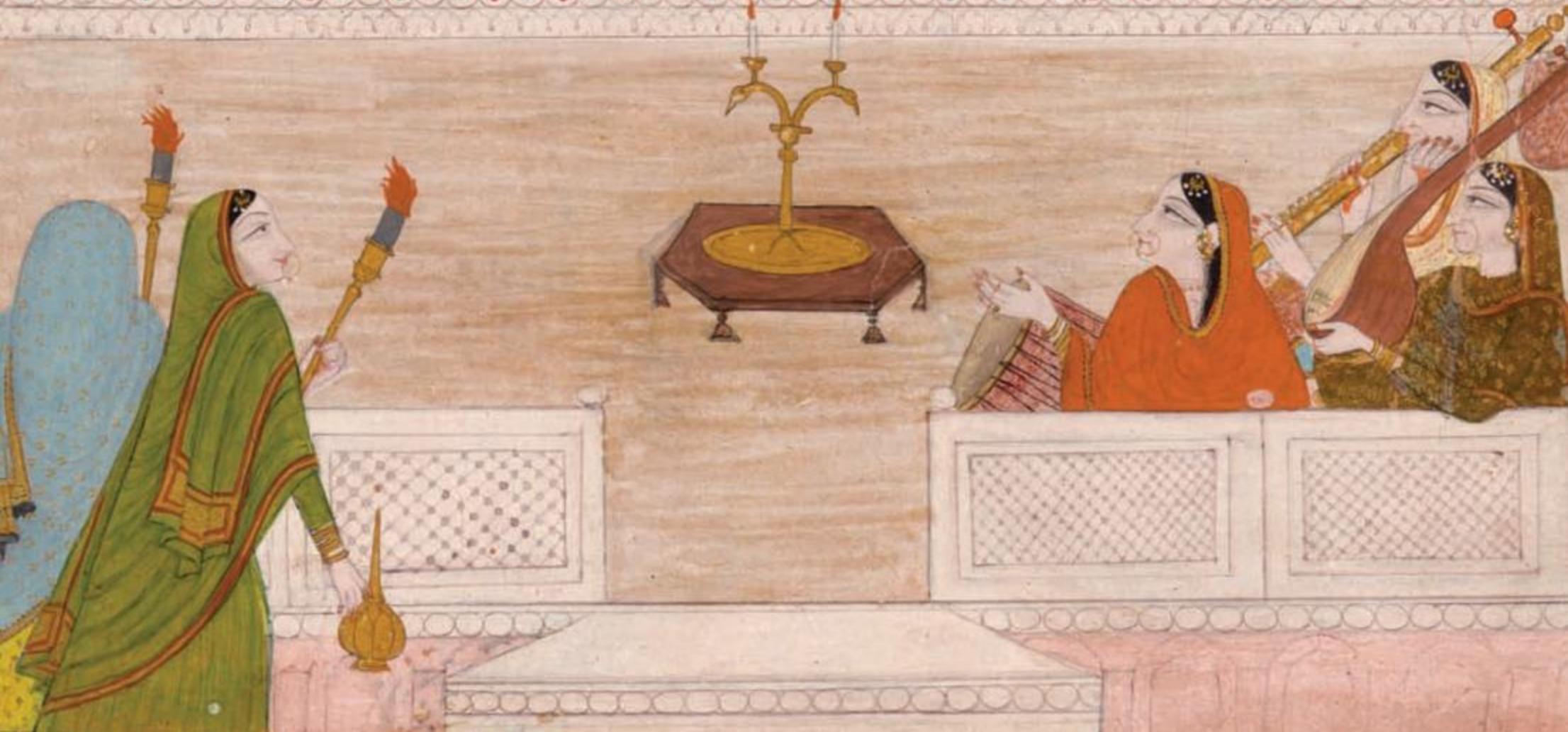
Image: 9 9/16 x 6 5/16 in

Seated on a terrace overlooking a lake on a silver *chowki* holding a lotus (the symbol of dalliance) in her left hand, the *nayika* is preparing for a tryst with her lover. A maiden seated in front is putting an anklet on her right foot as three more maidens stand in front of her, one holding a mirror while the remaining two carry trays with perfume and jewelry. A maiden seated aside a column is opening a chest, perhaps procuring perfume for the forthcoming tryst. Behind the *nayika* stands an attendant holding a paan box.

On the lower right corner, a group of female musicians play, while two maidens approach from the opposite corner with *mashal* (flares) and a wine bottle. The burning candles on the candelabra in the center of the terrace and half crescent moon in the sky with its shadow in the lake indicate the evening time.

Another painting of the same subject and of slightly earlier date is published by Randhawa (1962, pg.58, fig. 28).

Provenance: Sotheby's New York · September 21, 1995 · Lot 132



Virahini Nayika

Kangra school, Himachal Pradesh, India

Circa 1810 – 20

Opaque watercolors and gold on paper

Image 7 1/4 X 5 9/16 in

The verse written on the cover page in Hindi reads loosely as 'Has Vilas na bhave lagat gari sangit, Sukh dasa dukh dait hai vichure ja ke mit.'

Loosely translated the passage means when the lover is away, nothing pleases her, neither jokes nor music which feels like a curse, even the pleasant breeze (the fan) hurts'.

The lady (Virahini) reclines on a floral bolster while three maidens attempt to please her. The lovelorn nayika feels no pleasure, as she raises her right hand to her face, no doubt reflecting on the absence of her lover. The entire composition of this marvelous work alludes to the heroine's sullen mood, while her maidens fan her and massage her feet. Even the blossoming shrub and flowers overlooking the terrace are making her sad, as she misses her lover.

Provenance: Sotheby's New York · September 21, 1995 · Lot 133





Prakas Utka Nayika

Kangra school, Himachal Pradesh, India

Circa 1820 – 25

Opaque watercolors and gold on paper

Image: 10 1/8 X 6 5/8 in

The inscription at the top of the painting reads 'Prakas Utka' (the one who yearns in the day for her lover) and on verso is the verse from the *Rasikapriya* of Keshavdas (1555 – 1617), describing the Utka Nayika from the Ashta-nayika, a classification of eight archetypal heroines first formulated by Bharata (2nd century BC – 2nd century AD) in the *Natya Shastra*, a treatise on performing arts.

Utka Nayika is the heroine whose anxiety is roused on the next day at the inability of her lover to keep his appointment with her the previous evening. Thus the verse on the back describes: Oh Sakhi "did he forget or lost his way or he is afraid of the elements or he met someone on the way or is it that he was enticed by a fair face? Dear Sakhi, pray see if he has come, this unending separation from Nandakumara".

Provenance: Sotheby's New York · September 21, 1995 · Lot 308



Lady Offering Flower

Kangra school, Himachal Pradesh, India

Circa 1810 - 20

Opaque watercolors and gold on paper

Image: 5 7/8 X 4 3/8 in

Lowering the tree branch with her right hand and offering the flower to her young son. The heavily ornamented princess is wearing a pink dress and a green *chuni* (veil). The boy is shown quite excited, holding a bow and arrow in his right hand, while running toward her with his left hand extended to clutch the flower.

The blossoming tree and a long bed of flowers enliven the background painted in two shades of blue.

There is some flaking in the green veil and pink dress. Also evident is some loss of paint to the background under the young boy's extended arm.

Provenance: Sotheby's New York · September 21, 1995 · Lot 312



Vasakasajja Nayika

Attributed to Sajnu
 Mandi School, Himachal Pradesh, India
 Circa 1810 - 20
 Opaque watercolors and gold on paper
 Image: 8 1/4 X 5 7/8 in

Written in 1591 by Keshavdas, the *Rasikapriya* classifies heroes and heroines in different stages of maturity or experience, mostly focusing on the female reactions. Keshavdas classifies *nayika* into eight types called *Ashta-Nayika*, where *Vasakasajja*, exemplifies she who, desirous of union with her lover, stands at the doorstep waiting for him. However, she is sometimes also shown seated on a bed with the door open awaiting her lover.

Seated nude from the waist up with her arms outstretched above her head (stressing desire), her jewelry and garlands are strewn on the bed. Numerous gold vessels, two lamps and her clothes placed in a basket at bottom right fill the central scene in this elaborate and refined composition.

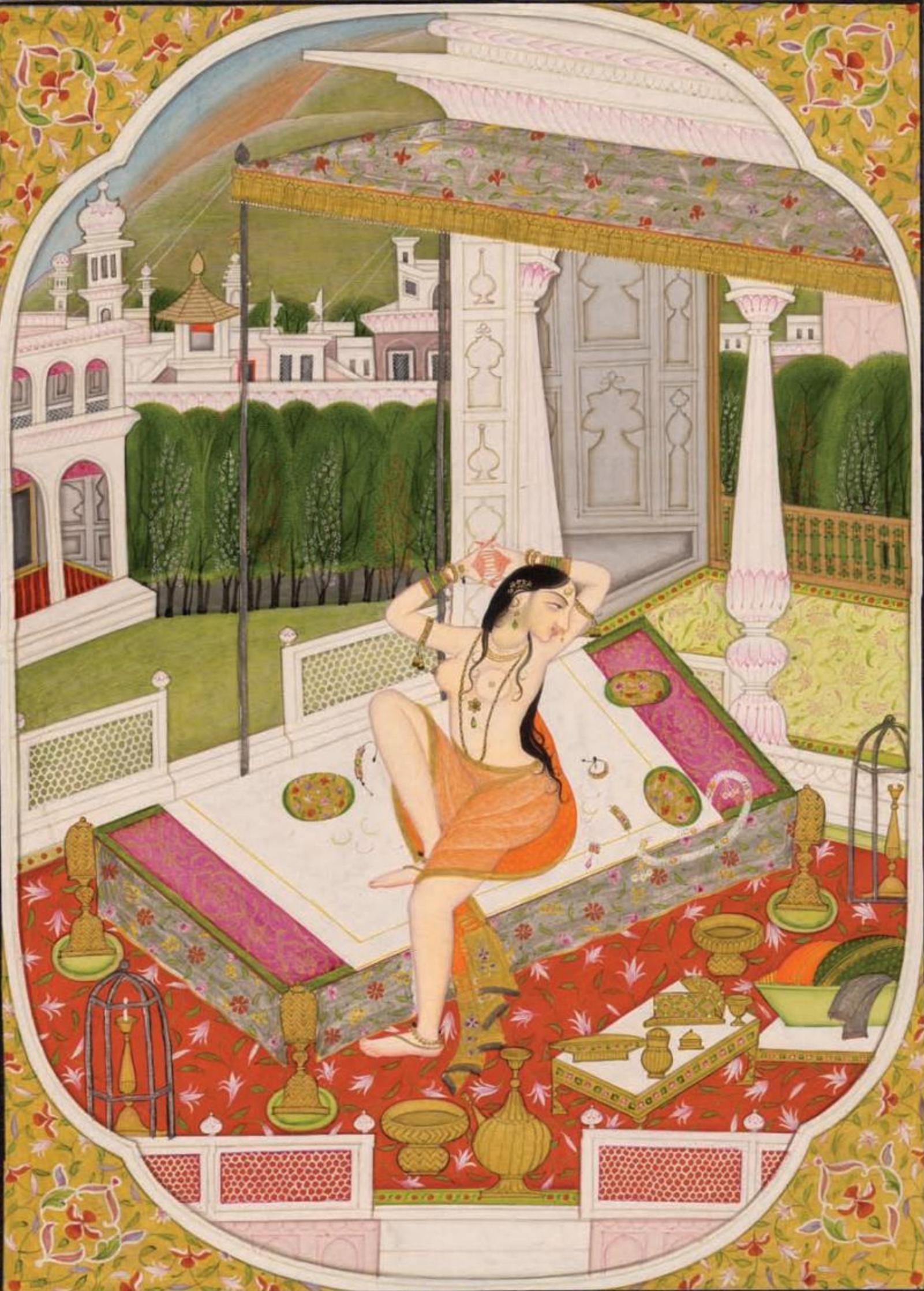
The detailed work and rich architectural passages in the background are characteristic of the individual style of Sajnu. Also typical is the contoured oval format of the composition and rectangular boxes surrounding the dark border.

At auction this painting was incorrectly catalogued as *vipralabdha nayika*. *Vipralabdha* however is the disappointed *nayika*, who has waited in vain for her lover through the night and is typically, shown standing under a tree.

For a related image of 'Vasakasajja Nayika' see Randhawa 1962, pg. 72, fig. 39 and page 77, fig. 44 for an image of *vipralabdha nayika*.

Provenance: Sotheby's NY · September 20, 2002 · Lot 134
 Sotheby's NY · June 2, 1992 · Lot 167
 Sotheby's NY · October 28, 1991 · Lot 64
 Tooth Paintings Ltd. · October 1979

Exhibited & Published: Indian Painting from the 17th to 19th centuries, Tooth Paintings, Ltd., October 9-26, 1979, cat. 3



Sayyid Hasan Ali

Company School, Patna, India

Circa 1820

Opaque watercolors and gold on paper

11 1/2 x 9 1/8 in

An inscription under the main figure reads as 'Zamin-Ul-Dula Qutb-Ul-Mulk Sayyid Hasan Ali Khan Al-Maruf Abdulah Khan Zafar-Jang Bahadur'. Other inscriptions above the heads of the other figures identify them as follows; above the standing figure is 'Sayyid Abdul Jalil Wasti Belgrami' and from right to left the kneeling figures are identified as 'Sayyid Saif-ul-Din Khan', 'Sayyid Gairat Khan' with 'Sayyid Alam Ali Khan' on the far left.

Sayyid Hasan Ali is seated on the cushioned wicker chair at right, holding a huqqa pipe in his right hand and a long staff in his left; he is attended by a morchal bearer. Facing him is Sayyid Abdul Jalil Belgrami reading a report, while the other three remain kneeling on an alternating striped rug.

This scene which takes place on a terrace covered with a duree rug overlooks a lovely garden in the distance. The manner, in which the sky is depicted, as well as the phenomenal individual portraits of all the characters in the composition, is evidence that this work has been done by a master artist from Patna.

The Mughal ruler Farrukhsiyar (r. 1713 – 1719) conferred the title of 'Abdullah Khan, Qutb-ul-Mulk' on Hasan Ali and upon Husain Ali he conferred 'Amir-ul-Umra, Feruz Jang' in gratitude for their assistance. These brothers are regarded as king makers in Indian History, as they were instrumental in his ascension to power, as well as his subsequent force behind Farrukh-Siyar's ascension to the throne and subsequently his demise.

Provenance: US Persian rug dealer · 1990's

سید عبد الجلیل و اسطو بلگرامی

سید غیرت خان
سید علیخان



Sayyid Hussein Ali

Company School, Patna, India

Circa 1820

Opaque watercolors and gold on paper

11 3/4 X 9 1/8 in

The inscription written under the figure seated on a chair reads 'Bakshi-Ul-Mumalik Amir-Ul-Umra Sayyid Hussein Ali Khan Saheb Bahadur Feruz Jang'. Among the group seated on the ground are; from left to right 'Ratan Chand', 'Jalal Khan', 'Sayyid Dilawar' and at far right 'Tulsi Ram'.

Sayyid Hussein Ali is seated on a cushioned chair holding a huqqa pipe with his left hand and his right hand is in a gesture of conversation. He is attended by a morchal bearer, while the four subordinates in front listen attentively.

After consolidating their position with Farrukhsiyar, Hussein Ali engaged himself in merrymaking and left his duties to his confidant 'Ratan Chand', a bania by caste and a very mean and corrupt official.

Provenance: US Persian rug dealer · 1990's



سخنی الملک امیر الامر اسید حسین علیخان صاحب بیان فیروز چنگ

رتن چند

سید دلاؤ رام جلال خان

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